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July  
August  
1963

**RINGLING  
BROTHERS**

PROPRIETORS & MANAGERS  
OF THE WORLD'S  
GREATEST  
SHOWS

FOUNDERS OF  
THE NEW SCHOOL  
of AMERICAN SHOWMEN

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of the NEWEST  
AND BRIGHTEST  
IDEAS  
BACKED BY  
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CIRCUS HISTORICAL SOCIETY



# THE BANDWAGON

Vol. 7, No. 4

July-August, 1963

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### THIS MONTH'S COVER

The most unusual and rare litho reproduced on the cover was used by the Ringling Show in 1892.

The title is printed in yellow, pink, green and blue on a soft red background. "The founders of the new school of American showman" is in pink on light blue and black background. The lettering in the lower left corner is yellow and pink on a tiger striped color background. The coloring on the faces is soft and very lifelike.

The poster was made by the Courier Lithograph Co., of Buffalo, New York. The original is mounted on linen and is from the Burt L. Wilson Collection.

July 13, 1963

Dear Editor:

I would appreciate it very much if you would publish this letter. We here at the Circus World Museum appreciate that general slogan of Circus Buffs is, quote, "We Pay As We Go." We further appreciate that many Circus Buffs come to Baraboo many times during the summer.

Because of this we have established a policy wherein we ask each member of the various Circus organizations to purchase one ticket of admission at which time they will be given a seasons pass which will enable them to come and go for the rest of the summer as they please.

On their first visit they need only purchase a ticket and check in at the office and receive their seasons pass.

We are particularly pleased with their enthusiastic visits and want to encourage them to come again and again.

Sincerely,  
C. P. FOX, Director  
Circus World Museum

### IMPORTANT ELECTION INSTRUCTIONS

With this issue of the Bandwagon each paid up member received a nomination ballot. Each member is to nominate one person for each of the following offices; President, Vice-President, Secretary and Treasurer. (Secretary and Treasurer shall be two offices.) In addition each member shall nominate a director from his or her Division. The Divisions are divided as follows:

Div. 1 Michigan, Ohio and Ind. Div. 2 Maine, Vt., N.H., Mass., R.I., Conn., Del., Md. Div. 3 N.J., N.Y., Penna., Wash. D.C., W. Va. and Ky. Div. 4 N.C., S.C., Ga., Ala., Fla., Miss., Tenn., Ark., and La. Div. 5 Wis., Ill., Minn., Iowa, and Mo. Div. 6 N.D., S.D., Nebr., Kan., Okla., and Texas. Div. 7 Mont., Idaho, Wyo., Colo., N.M., Utah, Nev., and Ariz. Div. 8 Wash., Alaska, Oregon, Calif. and Hawaii. Div. 9 Canada. Div. 10 all foreign countries.

The two persons with the highest number of nominations for each office shall be placed on the final ballot. Such persons shall be notified at once of their nomination, and should they decline, then the next lower nomination shall be notified and placed on the final ballot.

No person shall run for more than one office. Nominations shall be in the hands of the Election Commissioner by Sept. 10th (not postmark date).

Final ballot cards will be mailed with the September-October issue of the Bandwagon. The final results will be published in the November-December issue.

Letters of slander or incrimination during the course of the election shall be cause for removal from the ballot for the guilty member or members. Statements of fact are permitted.

Election Commissioner Paul Luckey shall have exclusive control of the ballots and will advise the Editor of the Bandwagon of the results for publication.

### NEW MEMBERS

- No. 1214 Cecil M. Norris  
263 Los Banos Avenue  
Daly City, California
- No. 1215 Ben J. Kubly  
2512 - 8th Street  
Monroe, Wisconsin
- No. 1216 James Caldwell  
3210 - 11th Street, S.W.  
Canton, Ohio
- No. 1217 Nedra E. Gonzales  
8623 Roman Drive  
Utica, Michigan
- No. 1218 Ervin Caldwell  
2101 Brooks Road, S.E.  
Knoxville, Tennessee
- No. 1219 Robert L. Zabel  
5109 Danens Drive  
Minneapolis 24, Minnesota
- No. 1220 Lloyd M. Harms  
680 Homer Avenue  
Palo Alto, California
- No. 1221 Herman Brandmiller  
R.R. 2, Box 126  
Crystal Lake, Ill.
- No. 1222 Benjamin B. Bauer  
229 N.E. 6th  
Paris, Texas
- No. 1223 David A. Myers, Jr.  
2104 Lloyd Ave.  
Waukegan, Ill.
- No. 1224 Sydney K. Newell  
2 Burritt St.  
Milledale, Conn.
- No. 1225 Lou Stone  
Box 392  
Hugo, Okla.
- No. 1226 Paul R. Wissler  
5014 Melrose Ave.  
Hollywood 38, Calif.
- No. 1227 Glen K. Draper  
575 East Main St.  
Painesville, Ohio
- No. 1228 Ludger A. Paquette  
27 Atlantic St.  
New Bedford, Mass.
- No. 1229 Joseph F. Callagan  
Simpson Lane  
Assonet, Mass.
- No. 1230 A. Brian Liddicoat  
1142 Fairweather Dr.  
Sacramento, Calif.
- No. 1231 Marsden K. Miller  
Box 204  
Sterling, Ill.

### REINSTATED

- No. 129 James L. Harshman  
1300 Hamilton Blvd.  
Hagerstown, Md.

### BACK ISSUES OF BANDWAGON MAGAZINE

- 1951 Christmas
- 1953 May
- Christmas
- 1955 March
- 1954 September-October
- Christmas
- 1956 March-April
- May-June
- Convention
- 1958 November-December
- Above issues 40c each
- 1959 March-April
- May-June
- 1960 January-February
- September-October
- 1961 March-April
- May-June
- July-August
- September-October
- November-December
- 1962 January-February
- March-April
- May-June
- July-August
- September-October
- November-December
- 1963 January-February
- March-April

Above issues 65c each

Circus Historical Society  
927 Oakland Dr., Xenia, Ohio





## The Al G. Barnes Winter Quarters at Baldwin Park, Calif.

By JOSEPH T. BRADBURY

Collectors have for years sought an explanation for the scarcity of photos of the old Al G. Barnes quarters in Baldwin Park, Calif. which the show used from 1927 to 1938 utilizing two separate locations which were less than a mile apart. Charles Puck, veteran circus fan and CHS member to whom we are indebted for another group of splendid photos, says he guesses the scarcity is because actually there really wasn't much at either Baldwin Park location to attract photographers of that day. The show had only a series of small temporary or shack type buildings and had no permanent type quarters installations such as those found at Bridgeport, Peru, or Sarasota.

Prior to moving to Baldwin Park, Al G. Barnes had quarters on Washington Boulevard between Culver City and Venice several miles west. This was a real showplace and hence today photographs of them are quite numerous. When Barnes went back to California to winter following the 1923 season, after spending the previous winter in Dallas, he built beautiful new quarters with a large entrance facade, and had several large barns and sheds for the wagons and other equipment while two sidings on the property stored the railway cars. The place was landscaped and beautified and drew scores of visitors daily. These Culver City quarters were used through the winter of 1926-27 and the move following the 1927 season to Baldwin Park is explained in the following item from the March 5, 1927 Billboard.

"Al G. Barnes To Have New Quarters. Al G. Barnes has bought 300 acres of land fronting  $\frac{3}{4}$  of a mile on Valley Boulevard located midway between El Monte and Baldwin Park involving a consideration of more than \$1,000,000. Mr. Barnes says he planned to subdivide the present site on Washington Boulevard of some 70 acres.

"The Valley Boulevard land is un-

der cultivation and includes a number of farmhouses. It has an excellent irrigation system fed by a number of wells. Land is served by the Pacific Electric and the Southern Pacific. Ground not needed for the circus will be equipped with dwellings to house employees of the circus and the remainder will be subdivided.

"The Washington Boulevard site has become entirely too valuable to use as a winter quarters for a circus said Mr. Barnes."

After the 1927 tour the show arrived at Baldwin Park. The quarters, which actually used about 7 acres so Mr. Puck was told when he visited there once, was on the main road from El Monte to Baldwin Park a short distance east of the bed of the San Gabriel River. This road is called El Monte Road and becomes Main Street as it enters Baldwin Park. Barnes' original large tract of land no doubt fronted Valley Boulevard at some point but the site that was actually used for the circus quarters was located as mentioned here. About fifty feet from the far side of the road in front of the quarters ran the main line of the Pacific Electric Railway from El Monte to Baldwin Park.

1. Al G. Barnes Quarters at Baldwin Park, first location, about 1931. Flats and stocks are shown parked on Pacific Electric sidings located on the quarters property at left. Note litho paper posted on barn in foreground. Paper posted inside of the small shack in front advertises the 1930 two part spec, Persia, and Pekin.—Pfenning Collection.

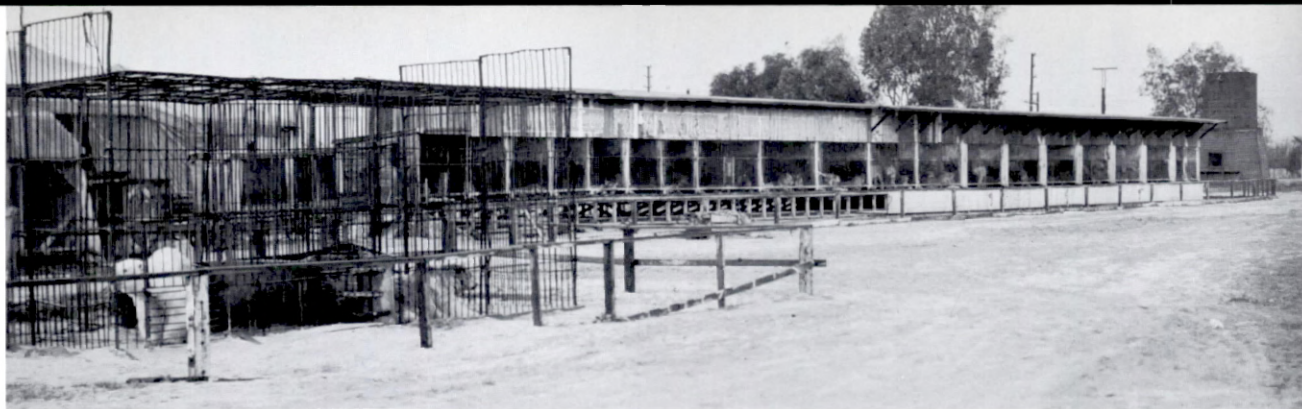
Two side tracks ran from the main line onto the property and were used on the property. Several sheds were constructed and permanent cages were built to house the animals while the road dens were being repaired or repainted. However, most of the equipment was housed and most of the work conducted under the show's old tents which were erected on the lot. Olga Celeste recalls that the show wintered under tents when it first went to Baldwin Park.

The circus was at Baldwin Park under ownership of Al G. Barnes only one full winter, 1927-28, because on Jan. 5, 1929 after the show had returned to the quarters following the 1928 season it was sold to the American Circus Corporation who put S. L. Cronin in as the new manager of the show. The Billboard mentions that



2. Barnes first Baldwin Park Quarters about 1931. Red Forbes' wagon shop is in foreground. Stock cars and sleeper are parked on siding in rear.—Pfenning Collection.





4. Al G. Barnes Quarters at Baldwin Park, Second Location, showing the permanent animal cages and large arena at one end. These cage sections were all moved from the old to the new quarters in the early fall of 1932.—Pfening Collection.

after Cronin took over he had several more sheds and buildings constructed.

The American Circus Corp. owned the Barnes show less than a year and in early September 1929 sold all of their 5 circuses, including Barnes, to John Ringling. Ringling kept Cronin as manager and the show returned to Baldwin Park after the season. Who actually held title to the quarters in Baldwin Park while both ACC and later Ringling used them is not definitely known. I have examined the Bill of Sale given ACC by Barnes and no mention is made of any real estate. Likewise, notices of the sale of ACC to John Ringling state that also included in the deal were winter quarters real estate at both Peru and Denver but nothing is said about any land in Baldwin Park. No doubt ACC rented the quarters from Al G. Barnes himself and Ringling either rented from Barnes until his death or from whoever took over the property. It may be recalled that Al G. Barnes at the time of his death in 1931 left an estate valued at only \$5,000, the \$105,000 he had received from ACC for sale of his show plus his other assets had dwindled to that amount by his series of ex-wives and their continued suits and claims against him. Notes in the Billboard in late summer 1932 when it seems the Barnes show had to vacate the Baldwin Park quarters on rather short notice indicate they were rented probably on a yearly basis rather than holding any kind of long term lease on them.

3. Barnes first Baldwin Park Quarters about 1931. Flats and sleepers are parked on sidings at left. Permanent animal cage section located on right.—Pfening Collection.



The show remained at this location for the winter of 1931-32 and was at the first Baldwin Park quarters a total of 5 winters.

The 1932 season closed the earliest in the history of the Barnes show, August 28, at Ventura, Calif., and the next day moved into new quarters one-half mile east of the old location on the same road and with the Pacific Electric Railway running across this road from the main quarters entrance. The spot selected was very sandy and the show had to hookrope nearly all of the wagons to get them spotted. Everything was housed under tents temporarily.

The Billboard announced that Manager Cronin was confronted with the problem of making his own quarters as the premises formerly occupied had been taken over on short notice for civic improvements. It was announced also that the new location was a barren section of desert sand and that 100 workmen, with trucks, teams, and bulls, moved all lumber and small buildings from the old location to be utilized at the new. A 10-ft. wire fence was taken down and set up around the new site. Workmen began immediately to construct new and better permanent cages and it was said that construction of a barn for ring stock and an elephant barn were to follow that. Also a bunk house was to be built but the sleeping cars parked on a nearby siding were being used until it was ready.

A nearly new building and warehouse just vacated by a builder's supply company in the town of Baldwin Park was obtained for the storage of all seats, poles, banners, wardrobe, and loose equipment, and offices for the show were located there. Just how long this warehouse was used is not known but certainly for several months until the new quarters were finished.

The Billboard mentioned that a feat of the moving was the transferring of the body of a 70-ft. former sleeping car nearly a mile, most of the way thru the sand to the new loca-

tion where it was remodeled to serve as a dining room for the cookhouse. Later part of the old car was used for the show's office and it remained as such as long as the show wintered in Baldwin Park. The baggage stock was turned out on a beautiful 1000-acre pasture in the foothills 10 miles away and this procedure was carried out yearly. Ring stock was housed under the padroom top but it was reported later a shed was to be build for them.

The trade publications soon announced what the use of the former quarters was to be. In October 1932 Paramount Studios acquired the place for a location in which to film "King of the Jungle." A 12-ft. fence was erected around 20 acres so as to provide a reservation for various animals and circus property to be used in the movie and had erected about 30 old tents, a big top, menagerie, padroom, side show, horse tents, wardrobe, cookhouse which were destroyed in a big fire scene.

The Dec. 3, 1932 Billboard stated that the new Barnes quarters were finished and were far superior to the old. It stated that all buildings had been painted a forest green, and that modern cement tanks had been built Lotus, the hippo, and the sea lions. Despite the better facilities no side tracks were ever run into the property although the Pacific Electric was just across the road. The rail cars were either parked at the Pacific Electric team tracks in Baldwin Park or at the sidings at the old location. Charles Puck says he recalls that for a couple of years prior to the final season of the show they still parked the cars each winter at the old sidings and loaded the train from that spot. Photos available also indicate that some winters nearby side tracks of the Southern Pacific were also used.

Although the trade publications mentions "buildings" at the new location, as mentioned earlier, these were just sheds, shacks, and small structures and no larger permanent type





5. Hookrope teams pulling baggage wagon onto the new quarters lot in Baldwin Park following the 1932 season.—Photo by Charles Puck.



6. Barnes second Baldwin Park quarters in mid 30's. Menagerie top is erected in background.—Photo by Charles Puck.

buildings were ever erected. Each winter several tents were put up and photos show these tents being used for the blacksmith and wagon building departments as well as the paint depts. At both the first and second Baldwin Park quarters a section of permanent type cages was erected for the animals and at times they were turned out into large steel arenas in order to stretch and sun.

The show continued to winter at the second location for the rest of its days. In 1937 the show added the Sells-Floto title and in 1938 some billing even proclaims the circus as Al G. Barnes-Sells-Floto and John Robinson Combined. On March 23, 1938, the Barnes train pulled out of Baldwin Park for the last time to open the season March 26-27 at San Diego. What followed during the hectic 1938 season, that almost saw the finish of show business itself, is a story of its own. Barnes was one of two out of a total of six railroad shows to finish the season. In mid-season 1938 it was augmented by additional cars and acts from Ringling-Barnum which had closed earlier at Scranton, Pa. The show continued the season as a 50-car circus under title of Al G. Barnes-Sells Floto with RBBB features. It went into quarters

in Sarasota in late November and never went on the road again.

The old Baldwin Park quarters did see some circus activity in the fall and winter of 1938 and on until the fall of 1939. Howard Bary's Hagenbeck-Wallace Circus went broke in Riverside, Calif., in Sept., 1938, and the equipment was shipped to Baldwin Park and the wagons unloaded and parked in a field opposite the tracks. Ralph Clawson was sent by the Ringling interests to handle their affairs as most of the property was leased from them. Clawson set up headquarters at the old quarters and for a while the stranded show folks were fed at the old Barnes sleeper there.

By late 1939 the Hagenbeck-Wallace property had been sold and Clawson in early 1940 disposed of the quarters property, closed them for good, and returned to Sarasota. An old stake driver and a few pieces of miscellaneous equipment were sold. Details of the disposition of the old sheds and equipment are missing but in 1961 an amazing "find" was made. The old Barnes sleeping cars that had room at the quarters was discovered in a junk yard in Calipatria, Calif. served as the office and dining. The old winterquarters sign was still painted on the side of the car. Bob Taber has tried to interest various rail museums in California to acquire and preserve it but has not been successful as yet. The absence of wheel trucks on the car seems to dull their interest in it. It is hoped that some arrangement can be made for it to be saved. It is the last link of the famous old Barnes

quarters in Baldwin Park, of which so few photos and a minimum of information are available in comparison to other quarters of a comparable period.

Today it is possible to pass right in front of both locations of the old quarters by riding out the road that parallels the Pacific Electric Railway from Baldwin Park to El Monte, however there is nothing that remains to give any reminder of the old quarters themselves. Charles Puck said that a few years after Barnes left in 1938 for good the old sidings at the first location were taken up. Both CHS members Puck and Chang Reynolds drove out by the old quarters recently. Today all the land is dotted with small businesses and homes and is now beginning to develop industrially. Thus the place the Al G. Barnes Circus called home for eleven winters has passed into oblivion. Thanks go to Charles Puck and Chang Reynolds for their very special help on this article.

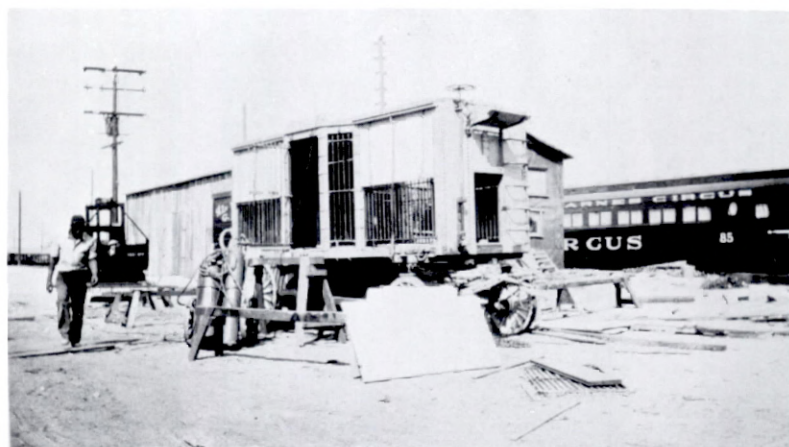
By a happy coincidence two weeks after the completion of this article I noted that a local TV station would show the film "King of the Jungle" which was made on location at the first Al G. Barnes quarters in Baldwin Park in the fall of 1932. It is a fine movie and upon seeing it I recalled various scenes from it and

7. Painting the Barnes stock cars on siding near second Baldwin Park quarters in mid 30's. Nearest siding was one half mile away.—Photo by Charles Puck.



8. Painting Barnes sleepers on siding near second Baldwin Park Quarters in mid 30's.—Photo by Charles Puck.





9. This old Barnes coach just inside the main gate served as the office and dining hall at the second Baldwin Park Quarters. Photo taken about 1935.—Photo by Charles Puck.

10. Permanent cage section at second Baldwin Park quarters about 1935. Note tents erected in background.—Photo by Charles Puck.

11. First Barnes Baldwin Park Quarters in early 1932 showing the familiar pot bellied cage at Red Forbes' repair shops. This cage

remained on the show thru the final season of 1938. Flats and sleepers are parked on sidings in the rear.—Pfening Collection.

remember that I saw it years ago although had since forgotten it. The film is a must for all and the following information is given about it and suggestion made that you be on the lookout for it at your local TV station.

"King of the Jungle" is a Para-

mount film released in 1933 and runs about 90 minutes. It stars Buster Crabbe and Frances Dee. The story concerns a young boy "adopted" by a colony of lions in Africa after death of his parents. He grows up and is captured and sold to a circus in the United States along with many of his brother and sister lions. About half of the movie is set on a circus lot. "Corey's Circus" is the movie title but of course all equipment is Al G. Barnes in 1932. There are some excellent loaded flat scenes and some showing baggage wagons coming down the runs. Several setup shots show elephants pulling wagons on the lot and spotting cages. Best views throughout the entire movie are of the interior of the menagerie and practically every cage is shown at one time or other, plus shots of the zebras, lead stock, and elephants. The cage with the carved corner

statues and the old carved white ticket wagon were standouts. Authentic circus music plays in the background during most of the lot scenes and the Billboard March and other show tunes can be recognized. Short segments of many Barnes acts are shown in operation under the big top including the liberty act, statue act, iron jaw and other aerial acts, and the biggest thrill is when the announcer proclaims the next act is the greatest number of performing Royal Bengal Tigers ever assembled and you get a few glances at the incomparable Mabel Stark's act.

The big fire scene mentioned in the above article quoting the 1932 Billboard account is really a "super duper" and evidently parts of it later become canned portions which have since been used by many movies in which a circus fire scene is desired. An excellent shot shows the old Barnes water wagon with the rounded tank being brought into play to combat the flames and the realism shown when the menagerie top becomes enflamed and the lead stock being brought outside and animals escaping from their cages cannot be topped in this modern day of 3D, Wide Screen, Cinerama, or anything else you want to call it. Mabel Stark's tigers, who are performing in the steel arena in the big top when the fire is discovered, shown being prodded through the long caged runway to the menagerie cages is the type of circus thrills so often missed by Hollywood's attempt to portray the true circus. Incidentally, one tiger escapes and attacks a "spectator," who of course is Mabel Stark and they go through her famous wrestling act.

Animal highlights of this spectacular film of 30 years ago show a fight between a male African lion and a bull (cow variety), lion and tiger fight, and an elephant stampede through the heart of the city that makes the Tarzan variety of bull stampedes look like a piker.

This is one movie that you won't mind staying up for the late, late show to see. It'll be worth it.

The BANDWAGON



Actually a circus fan's dream come true is the most fitting description of Charlie Koehler's new Dixiana Circus. All physical equipment loads on just two trucks and trailers.

Koehler, a practicing attorney and CFA member, had mulled the idea of a small dog and pony show for some years. This type operation, he figured, could play just about any size metropolis, from hundreds to millions in population, under most any type sponsorship. Burton, a cross-roads village of some 300 to Houston's million-plus have given him his extremes.

One feels an aura of the old-time southern wagon show when spotting the bright Confederate motif on the top and marquee. The ticket wagon, on its four rubber tires and sun-burst-painted wheels, houses the new air calliope, as well as haul props, etc.

The new 60' with two 30's split bale ring top has evidence of custom design all over it. First off, a layout man is ancient history by virtue of painting a red band around each side-pole guyline to indicate the stakeline positions. Secondly, no quarterpoles obstruct the middlepieces. Koehler spotted these in the round ends and at the lacings. The white top and marquee both have red and white striped sidewalls. These walls will soon contrast to the blue and white ones due with a 12x12' top for the midget steer pit show in the near future.

Big show seating consists of six lengths of six-high red planks and eight lengths of the same in blue. These seats, all poles for the big top and the 15x15' marquee, stakes for both, and the big top canvas all load onto one Chevy straight job.

The other truck carries two light plants of ten kw each and lead stock.

A second show-owned trailer now serves as a dormitory coach for the canvas crew. This six-man team erects the top, seats, rigging, and the marquee. Big top interior sports a ring and a ground-level platform, surrounded by back end blues, long-side reds, and three sections of short-side blues opposite the platform.

Lighting consists of a two-light chandelier suspended from each centerpole, totaling six bulbs. Red and white and blue and white seat masking fronts the respective colored seat

1. Big top on lot. Note quarter pole and side pole placement. All photos by author.



Reviewed at Burton, Texas,  
Saturday, April 20, 1963

By LELAND L. ANTES, JR.

sections, with solid color end masks. Pole patches, sweep bands, etc., also carry out the red and blue motif. Merchant's banners are on the front end of the top.

Koehler's approximately 20 employees are, for the most part, seasoned troupers. Such well-known circus names as McNeese, Fuller, Loter, Morris, and Murphree, have signed on for this modern day, Gentry-type organization.

Burton is about midway between Austin and Houston. The Legion-sponsored show held forth on the local ballpark. Ye scribe showed up as the only punk to augment the canvas crew in this burg.

Show uses no cookhouse at present, with a meal allotment substituted. Midway at Burton has consisted of Tex Mayes' pony sweep and McNeese's floss, corn, snow, juice, etc., joint trailer, and a novelty rack, as well as the aforementioned ticket and calliope wagon. A brief mention of the calliope is in order as it's one of those new units currently manufactured by the Cozatt Organ Co., of Danville, Ill. This instrument is mounted in a wooden case.

The blower and lawnmower-type engine sit in the case underneath the air chamber. The pipes are set, not screwed into the frame, and connected by very small diameter tubing to the air chamber. To a real circus buff, like myself, this sounds as good as any of the old-time models.

The single bull, Norma, has a well-known lineage, as the namesake of Norma Davenport Cristiani. She's appeared with such shows as Dailey Bros., Cristiani Bros., and the Clyde Beatty-Cole Bros. Combine. McNeese picked her up from the latter show last fall, and had her out with the Ingalls Amusements shopping center

ride unit before the Dixiana opening at East Bernard, Texas, in March.

#### Program — 1963 Season

Chip Morris, equestrian director, and Mrs. Luther Fuller, organist.

1. Liberty ponies.
2. Clowns George Matthews, Peggy and Jeff Murphree, in the Niagara Falls gag.
3. Spanish web by Linda Loter.
4. The hair-growing clowns.
5. Chip and his well-trained dogs.
6. Tex's pony-riding monkey.
7. Clown camera gag.
8. Chip's dancing horse.
9. McNeese's fine, trained chimp.
10. Concert announcement.
11. Dogs and ponies.
12. Clown stop.
13. Tex and his dogs.
14. Riding mechanic.
15. Swinging ladder, Miss Linda.
16. Clown stop.
17. Chip Morris' liberty horses.

All out and over in about one hour.

#### Rolling Stock Roster

Truck No. 2 — Canvas, poles, seats, and stakes (red).

Trailer No. 3 — Props, calliope, marquee canvas, rigging (red).

Truck No. 4 — Lights, ponies, and lead stock (red).

Trailer No. 7 — Workmen's sleeper (red).

(Above 4 units have black and gold lettering).

Truck No. 24 — Marie McNeese's Hammond Organ (for bally, only) (white).

Concession trailer, pulled by No. 24 (white).

Bull, chimp, monkey, and sleeper semi (white).

Also, innumerable house trailers, pickup campers, private autos and trucks augment the show's caravan.

#### Staff and Key Personnel

Charles A. Koehler, Jr., Owner, under the Komor, Inc. banner.

Louis McNeese, Road Manager.

Thurman Knight, General Agent.

Perry Luth, CHS, Master Wagon Builder.

Marie Loter McNeese, Concessions.

Chip Morris, Equestrian Director.

Dick Loter, Electrical Superintendent.

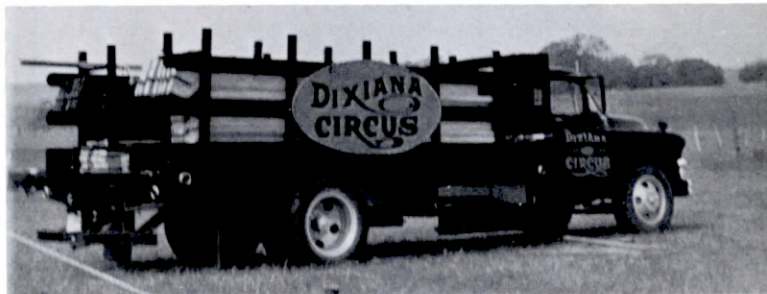
Luther Fuller, Office Manager.

Mrs. Luther Fuller, Organ and Calliapist.

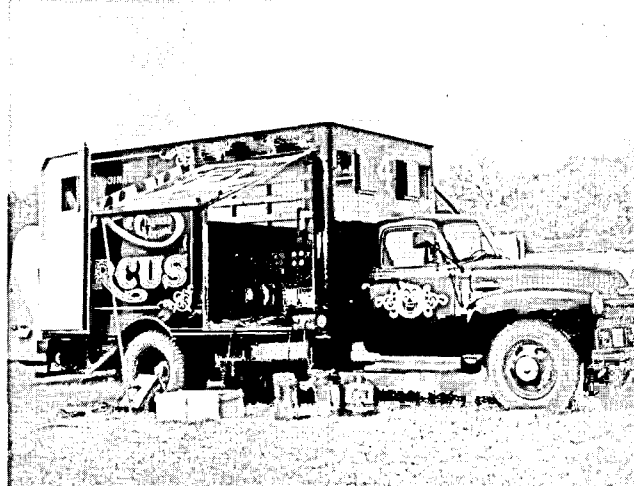
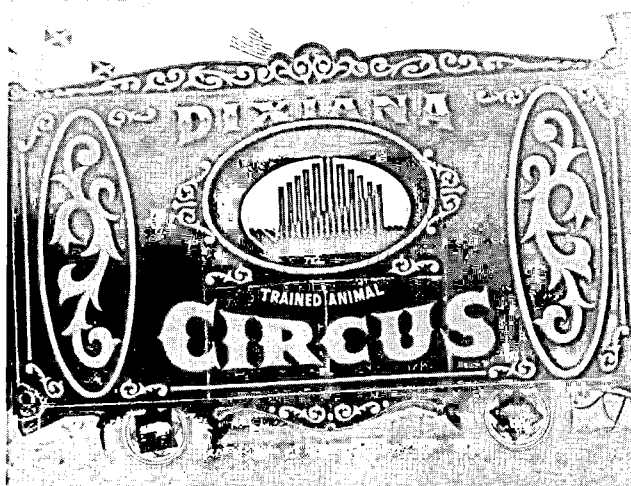
Red Trawer, Boss Canvasman.

George "Mac" Matthews, Bannerman.

2. Truck No. 2 carries poles, stakes, canvas, and seats.







3. Wagon No. 3, tickets, props, and air callopie. This one is a real show piece.

Linda Loter, Novelty Agent.  
Tex Mays, Pony Sweep Owner.  
Jack Burch, Boss Propman.

Admission is \$1.25 for adults, 75c for kids, no reserved seats.

It's hereby understood that each member of the Dixiana Trained Ani-

mal Circus troupe will at least double in brass before signing onto the show.

As a personal note, I feel that this show is the blooming forth of a dream that many of us in the three circus hobby organizations share with Charlie. Most of the rest of us have had to be content with miniature circuses, but have always yearned to

4. Truck No. 4, light plant and lead stock.

field such a show as Dixiana, ourselves. May God's Grace and Power be with this great project down through the years.

Editor's Note: This show closed shortly after this review was written, then reopened later and finally closed for the season.

#### CONVENTION ATTENDEES

Fred and Ricky Pfening, Columbus, Ohio  
Albert Conover, Xenia, Ohio  
Baker and Hazel Young, Athens, Ohio  
Mitch White, Mexico, Missouri  
Don and Martha Smith, Detroit, Michigan  
Chalmer and Doras Condon, Logansport, Ind.  
Frank Van Epps, Portage, Wis.  
Homer DeGolyer, Dallas, Texas  
Carl Netter, New York City  
Richard and Fritzie Conover, Xenia, Ohio  
Clyde Wixom, Detroit, Michigan  
Nerda Gonzales, Utica, Michigan  
Robert Taber, Riverside, Calif.

Maynard Fortney, Williamsport, Pa.  
John F. Palinkas, Painted Post, N.Y.  
Lloyd and Juliet Bender, Steubenville, Ohio  
Bill Elbrin, Bridgeton, N.J.  
James and Harry Hassan, West Philadelphia, Pa.  
Sam Brown, Bridgeton, N.J.  
Wm. Naramore, Sarasota, Fla.  
Robert, Eve, Debbie and Robert, Jr., Grover, Waverly, N.Y.  
Bettie Leonard, Wichita, Kan.  
Don Francis, San Francisco, Calif.  
Ben Kronberger, Cleveland, Ohio

John Boyle, Cleveland, Ohio  
Richard Wareing, Sacramento, Calif.  
Bill Wotsch, Cleveland, Ohio  
Allen and Louise Duffield, Camp Hill, Pa.  
Charles Hart, Albion, N.Y.  
Robert Goldsack and sons, Robbie and Garry, South Plainfield, N.J.  
Albert and Sarah Wert, Gloversville, N.Y.  
Paul Wessler, Los Angeles, Calif.  
Lou Stone, Hugo, Okla.  
Don DeWees and Wife, Zanesville, Ohio  
George Kienzle, Lancaster, Pa.  
Harold Rupp, Fredonia, N.Y.

#### FINANCIAL STATEMENT OF THE CIRCUS HISTORICAL SOCIETY, INC. June 10, 1963

##### RECEIPTS

Salvage from Richmond account.....	\$ 16.21
Postage refund from Richmond Post Office.....	3.96

Total receipts from the former treasurer.....	20.17
Membership dues.....	2,949.00
Bandwagon subscriptions.....	552.75
Sale of back issues of Bandwagon.....	310.80
Advertising.....	1,019.50

Total receipts.....	\$4,852.22
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##### EXPENDITURES

Bandwagon printing (4 issues).....	1,433.52
Bandwagon typesetting (4 issues).....	816.00
Bandwagon postage, current issues mailed from Columbus, Ohio.....	204.50

Sub-total, Bandwagon expense.....	2,454.02
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Printed matter: Membership cards and applications, dues statement envelopes, subscription renewal notices, etc.....	114.40
Editor's expense: supplies and postage.....	20.00
President's expense: postage and telephone tolls.....	35.00
Secretary's expense: principally postage.....	33.62
Treasurer's expense: principally postage, including that for shipping back issues of Bandwagon.....	58.72
Bank charges, including printed checks.....	7.50

Total expenditures.....	\$2,723.26
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Balance.....	\$2,128.96
Note and Mortgage from Robert C. King — Due 7/1/63.....	\$3,500.00
Note covering loan to CHS, by Pfening.....	\$1,533.15



## Minutes of the Business Meeting of the Circus Historical Society, Inc. Held in Corning, New York, on June 21, 1963:

The meeting was officially called to order by the President, Fred D. Pfening, Jr. at 3:00 P.M. Approximately 35 members were present.

Messages were read from Walter Heist, President of the Circus Model Builders; Bob Couls, Famous Cole Circus; Hank Frazier, Jack Painter and Hardy O'Neal; Chappie Fox; Jack Niblett of England; E. W. Cripps; Jack La Pearl and Leonard Farley.

The minutes of the 1962 business meeting were read by Chalmer Condon, the current Secretary. Before adoption, President Pfening asked that the amount stated to be in the treasury at that time be corrected. William Elbirn moved and Albert Conover seconded the motion to accept the corrected minutes as read.

The Treasurer's report was read by Richard E. Conover. Copies of the report were made available to each member present, and the report will appear in the next issue of the Bandwagon. Explanations were given to all questions about the report. The Treasurer's report had previously been certified by a financial review committee of Samuel Brown and Ben Kronberger. The President in addition explained that a cash disbursement journal and a cash receipt journal as well as a co-signed checking account had been set up when the new Treasurer took over in October. This followed the suggestions of the financial review committee that submitted a report to the 1962 meeting. John Boyle moved with Clyde Wixon seconding, the acceptance of the report.

Mr. Pfening then gave a brief report of the Bandwagon Editor. He stated that the press run had been increased to 1,100 and that the magazine was now being mailed to 42 states and 6 foreign countries, including about 30 copies to Canada. Each issue of the Bandwagon requires about 45 hours of work from start to mailing. The current cost of mailing, third class postage is 3½¢ each. A total of \$1,104 in advertising has been received since last October, the largest amount in our history.

Mr. Pfening then introduced the newly elected President of the Circus Fans Association, Col. William Narriamore, of Sarasota, Florida.

The President's report to the membership was next given. It stated that about 100 additional members have joined the CHS since August of 1962, bringing our total membership to over 700. Articles about the CHS are appearing this season in the programs of the Beatty-Cole Circus and the Chistiani-Wallace Circus. During the past year the CHS was incorporated

in the State of Wisconsin. Mr. Pfening then outlined briefly the background of the misuse of the CHS treasury by the past secretary-treasurer. Each step taken in handling the situation was checked with the CHS legal council Sverre Braathen; early contacts with Mr. King were made by the Vice-President Tom Parkinson. Since there were no provisions in the by-laws for such an emergency the president acted in his best judgment to keep the society going, and appointed in cooperation with the Vice-President, Dick Conover as treasurer and Chalmer Condon as Secretary. The Society is now self-sustaining and in solid financial condition to go through the coming year. Mr. Paul Luckey, of Baraboo, Wisconsin has been appointed Election Commissioner. Robert Grover, Waverly, New York, was appointed Chaplain.

There was no old business to come before the meeting.

New business included a number of questions. Clyde Wixon asked how long a member was carried after non-payment of dues. The answer was, one issue of the magazine. Mr. Wixon also asked when a new roster of members would be published, the answer given was that there were not funds on hand for a new directory this year and that new members would continue to be published in the Bandwagon. The cost of a new directory would be \$400 or \$500. Mr. Frank Van Epps extended an invitation to hold the 1964 convention in Baraboo, Wisconsin. Don Smith advised that next year would be the 25th anniversary of the CHS and he would like to see next year's meeting held in Michigan. Bill Elbirn requested that copies of the Bandwagon be sent first class mail to members traveling with shows, the cost of this would be at least 16¢ each.

The officers had requested Sverre Braathen to draw up a new more complete set of by-laws for the Society. The President read the new draft and advised that it will be published in the September-October issue of the Bandwagon and voted upon at that time. Don Smith then questioned the emphasis on directors as an important part of the CHS, in view of their lack of interest and activity in the past. Mitch White stated that many organizations use a nominating committee consisting of past officers, the President replied that the CHS had traditionally nominated and elected its officers and directors by means of a mail ballot to all members, not limiting it to those in attendance at a convention. Ben Kronberger stated that he did not like absentee ballots, and that he felt the balloting should be done at the convention. Baker Young stated that he thought the present method should be continued for another election, the President advised it was too late to try any other method this year. Bette Leonard stated elections in the past have worked out well. Bob Taber suggested that the officers and direc-

tor nominees should agree to fulfill the jobs if elected, and that any interested members could advise the membership of their interest in being an official of the group.

Don Smith stated he did not feel that the convention should have to be held in connection with a circus as listed in the suggested new by-laws.

Just before closing the meeting William Elbirn expressed his thanks to President Pfening for carrying the CHS on so successfully through such difficulties. Baker Young then moved that the members present give President Pfening a rising vote of appreciation and thanks. This was extended unanimously.

The meeting was adjourned at 4:34 P.M.

Respectfully submitted by  
Chalmer Condon, Secretary

### CONVENTION PROGRAMS

If you would like a copy of the 1963 CHS convention program as well as a special badge, send 25c to CHS, 2515 Dorset Rd., Columbus 21, Ohio.

#### Long Play Records (Monaural) \$3.95 each

- Crazy Calliope (Marge Meinert — Calliope in Sarasota)
- Music From The Big Top (Merle Evans — Everest)
- Calliope Music (by Major) 3 different, excellent
- Carousel Music (by Major) 3 different, excellent

#### Hard-Back Books

- Pictorial History of the American Circus (Durant) ..... \$ 5.95
- Arthur Konyot; the White Rider (superb!) ..... 10.00
- Drawing At The Circus (Bertram Mills Circus) ..... 1.00
- Story of Mr. Circus (Hunt Brothers Circus) ..... 3.50
- Jungle Acrobats of the Russian Circus (Eder) ..... 2.50
- Clown Act Omnibus (over 250 clown stunts, gags, walk-arounds, etc. No clown or producer should be without this book. Great for model builders, too — endless ideas for clown acts for your miniature circus) ..... \$4.95

- Circus Magazines \$1.00 each
- History of Cristiani Brothers Hall of Fame, Sarasota, Fla.
- Circus Publication (Ideal)
- Nat'l. Geographic, Mar., 1948

Send 10c for complete list of 35mm colored circus slides.

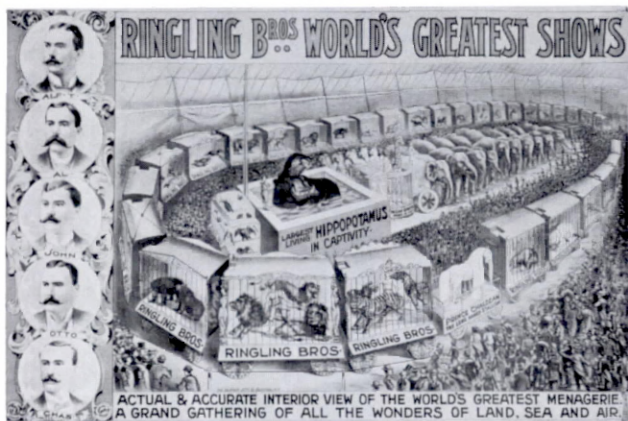
WANTED — Circus books, magazines, programs, slides, photos, tickets, letterheads, etc.) We'll swap good value in our 35mm slides for your surplus items. Let us know what you have to offer.

Add 25c postage and handling to all orders Please Note New Address

**AL HALPERN**

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## LITHOGRAPHS

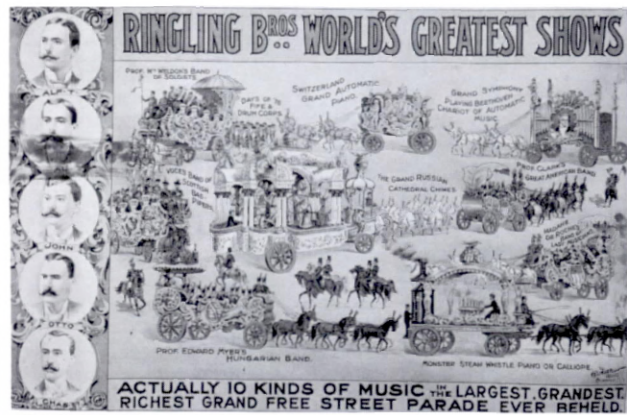
In the March April, 1961 issue of lithos of the 1920s. These prove readers. These were from the Strobbridge and Erie.

Here is a group of very rare Lithograph Company of Buffalo, of the century a serious fire destroyed the inventory of paper on paper was available from its shell with Erie and Strobridge.

These lithos are from a group Charles Ringling. The group then passed to a collector and in the middle 1930s to the Wilson Collection.

The colors in some are very and extra flashy. In their early pictures on nearly all of the paper corner and sometimes large in the older the faces changed and added paper was used by the Ringlings. each year graphically describing the

In the early 1900s the Ringling family bought the paper. The Strobridge Company had been bought by Barnum & Bailey as well as Forepaugh. They continued to purchase Strobridge paper until they bought them.







## OF THE 1890s

re, Bandwagon published a group  
ved to be of great interest to our  
well known printing houses like

lithos all printed by the Courier  
New York. Shortly after the turn  
oyed the Courier building, and of  
hand. For that reason no Courier  
fs in later years, as was the case

up saved until the late 1920s by  
passed into the hands of a Chicago  
they became a part of the Burt L.

soft and delicate, others are bold  
days the Ringlings placed their  
ster designs, sometimes in upper  
center of the design. As they grew  
ed years also. Very little "stock"  
Many new designs were added  
e new feature acts of the season.  
ng show began using Strobridge  
had been printing paper for both  
augh-Sells, and the Ringlings con-  
paper for those shows after they





# Ringling Bros. and Barnum & Bailey Circus at Chicago 1940

Compiled by GORDON POTTER

For the first time in 1940 the flats, stocks, and coaches were all painted the same color—silver aluminum with red lettering and gold trim. Starting in 1933 the show had begun using aluminum color for the flats and stocks but the coaches continued to have their traditional color of Pullman green with gold lettering. In 1940 the show's wagons were near the end of a modernization program which had begun in 1934 in which steel tired wheels were replaced by hard rubber or pneumatic tires with modern steel gears and underpinning. Although quite a few baggage wagons still had steel tired wheels they were being rapidly replaced with pneumatic tired dual wheels with a few having solid rubber tires. By 1942 all vehicles would be on rubber, mainly dual pneumatics. In 1940 most of the cages still had the old well-loved steel tired sunburst wheels but these too would be gone by 1942.

The French cages listed on the train loading list are typical European type vehicles and were brought over by Alfred Court. Court's display of trained wild animals in three steel arenas simultaneously was the big feature of the 1940 show. Assisted by May Kover and Prince Damoo his group of mixed animals consisting of lions, leopards, tigers, pumas, and bears was probably the most outstanding trained wild animal display of all time.

The Hagenbeck-Wallace cages listed were brought to the show with Terrell Jacobs wild animal act which was featured in 1938 and 1939 and although Jacobs was replaced by Court's act in 1940 the cages were Ringling owned and remained on the show.

Note that many former Al G. Barnes-Sells Floto wagons were carried in 1940. These wagons ended up at Sarasota with that show following the 1938 season and became surplus when it was decided not to put Barnes out any more. All of these wagons were in excellent condition, having been built new or rebuilt by Red Forbes at the Barnes quarters in Baldwin Park. These Forbes wagons were heavily constructed, and were as fine as any baggage wagons ever built. Within a few years all of them would be equipped with steel gears and pneumatic tires and many remained on the show thru the final year of 1956.

Color scheme for the baggage wagons in 1940 was Ringling red with title and numbering in white. Undergear was white and for those with steel tired wheels the wheels and gears were white trimmed in blue and red. Aluminum color became standard for wheel axles and steel gears of the ones with pneumatics and solid rubber tires. (J.T.B.)

8. Work Elephants in Harness Walking Beside String of Loaded Flats.—Photo by Robert D. Good.



First Section. Stock cars # 28, 29, 30 Elephants.

Flat Cars — Cage Cut.

101	76	Tableau Cage, bird, painted white	14'
	91	Tableau Cage, birds, painted white	14'
	95	Cage, gnu—red	14'
	99	Black leopard cage—red	21'
102	71	Cage, tigers and puma—yellow (statue corner)	15'
	84	Lion cage—red	18'
	77	Statue corner cage, bears—red	15'
	109	Menagerie trapping wagon	16'
103	75	Cage, gnu—red	16'
	79	Cage, deer—red	18'
	89	Monkey cage—red	15'
	81	Cage, tapir—red	14'4"
104	70	Tiger cage—red	16'
	67	Ape cage—red	17'
	90	Tableau cage, antelope—red	14'
	192	Giraffe wagon, 2 yak	16'
105	73	Lion cage—red	16'
	87	Tableau cage, kangaroo—white	14'
	97	Giraffe wagon	16'
	86	Giraffe wagon	16'
106	85	Tableau cage, antelope—red	14'
	74	Polar bear cage—red	16'
	121	White ticket wagon	16'
	96	Giraffe wagon	16'
107	92	Old H-W cage, performing cats	17'
	149	French cage, performing cats	—
	151	French cage, performing cats	—
	68	Old H-W cage	17'
108	82	Cage, performing cats	15'
	150	French cage, performing cats	—
	106	Old Barnes cage, performing cats	—
	88	Hippo cage—orange-red	20'
Baggage Cut.			
109	9	Blacksmith shop wagon	18'
	107	Stake driver	13'
	108	Stake driver	13'
	136	Mack tractor	—
147	—	Big Caterpillar tractor	—
	—	Caterpillar Grader	—
	—	Big Caterpillar tractor	—
	—	Big Caterpillar tractor on carryall	—

7. Bulls unloading from Stock Car. Note, sleepers in background with same color scheme as stocks.—Photo by Robert D. Good.





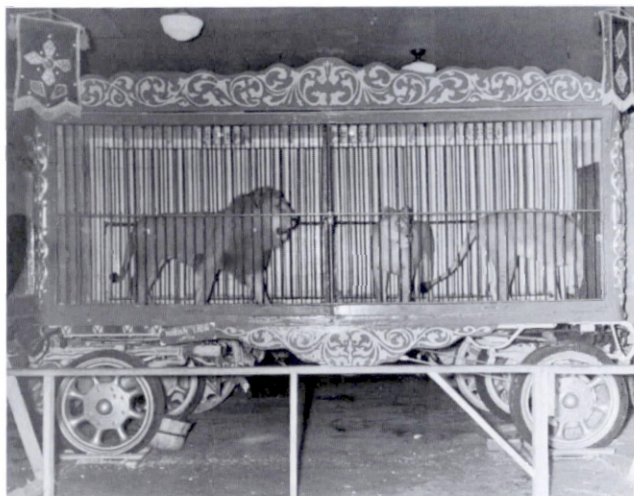
"THE FOLLOWING GROUP OF INDIVIDUAL CLOSEUP PHOTOS OF RINGLING - BARNUM CAGES TAKEN AT THE MADISON SQUARE GARDEN ENGAGEMENT IN 1940 ILLUSTRATE

THE TRANSITION STAGE OF THE EQUIPMENT THAT YEAR. TRADITIONAL TABLEAU-CAGES WITH CARVED STATUES OR CORNER POSTS AND SUNBURST WHEELS STAND SIDE BY

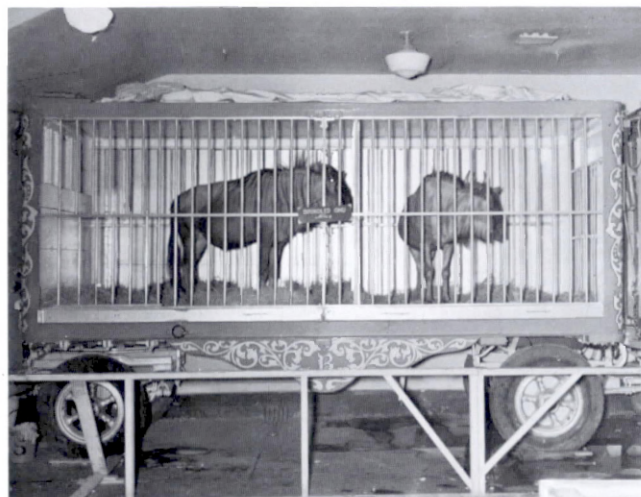
SIDE WITH MODERN ALL METAL AIR CONDITIONED CAGES WITH PNEUMATIC TIRES. NOTE ONE CAGE HAS SOLID RUBBER TIRES. ALL PHOTOS FROM PFENING COLLECTION."



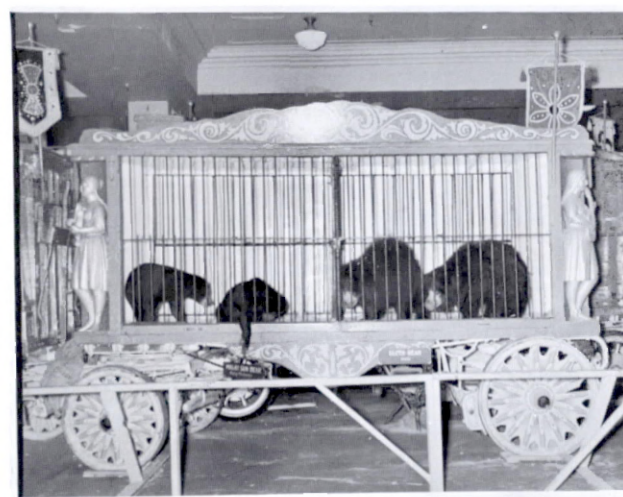
1. Cage No. 67, apes.



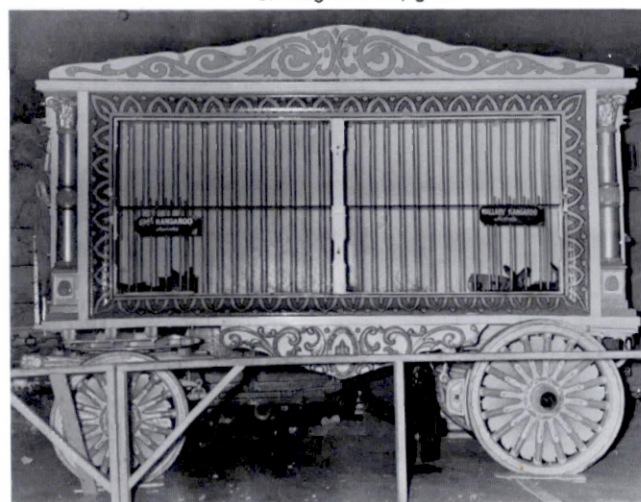
2. Cage No. 73, lions.



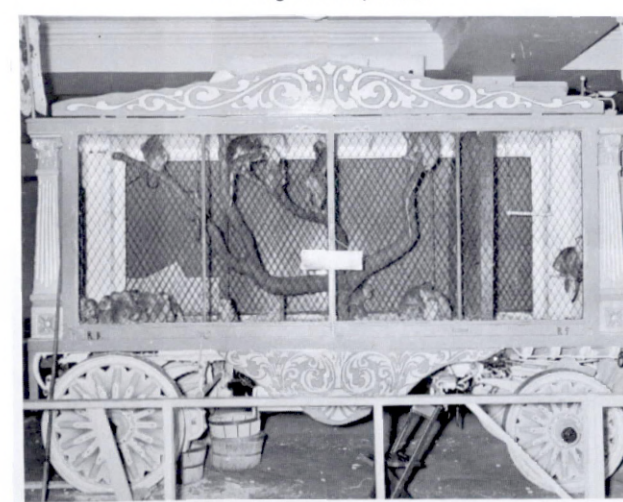
3. Cage No. 75, gnu.



4. Cage No. 77, bears.



5. Cage No. 87, kangaroo.

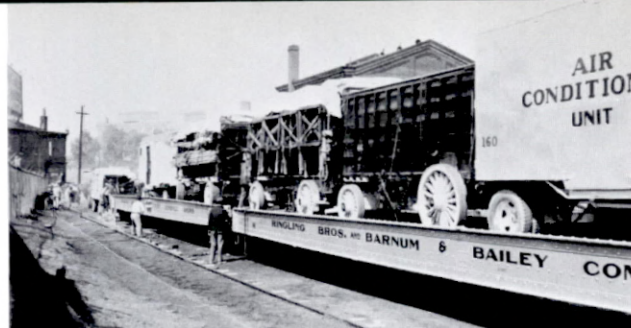


6. Cage No. 89, monkeys.





10. Section of loaded flats.—Photo by Robert D. Good.



9. Unloading Flat Cars. Note on the two flats shown wagons with steel tired wheels, hard rubber carnival type wheels, and the latest dual pneumatic tires.—Photo by Robert D. Good.

142	7	Cookhouse baggage wagon	18'
127		International dishwasher truck	—
2		Steam wagon	—
6		Cookhouse baggage wagon	18'
110	125	Mack tractor	—
	—	Big Caterpillar tractor on carryall	—
	—	Dodge pickup welder truck	—
	1	Cookhouse water wagon	15'
111	8	Cookhouse canvas and pole wagon	20'
	—	2 wheel prop stake driver	—
	14	Commissary wagon	20'
	5	Cookhouse baggage wagon	18'
112	3	Cookhouse baggage wagon	16'
	159	Ford ice truck	—
	80	Cage, performing cats	14'
	55	Prop wagon	18'
113	145	Old Barnes wagon, props	—
	144	Old Barnes wagon, props	—
	105	Old Barnes cage, performing cats	—
	104	Old Barnes cage, performing cats	—
114	28	Props for performing cat acts	20'
	153	Props for performing cat acts	20'
	139	Props for performing cat acts	20'
146	253	White menagerie canvas truck	—
	15	Menagerie pole wagon	30'
115	37	Layout wagon, formerly #105	16'
	98	Gargantuan cage, painted white	26'
	12	Elephant trapping wagon, old #37 cut down	18'3"
Coaches; 73 Michigan 72 Minnesota 71 Indiana 70 Connecticut			

\* \* \*

#### Second Section. Stock car # 27 Elephants.

##### Flat Cars — Midway Cut.

140	119	Side Show panel front wagon	20'
	123	Red Ticket wagon	18'
	120	Side Show panel front wagon	20'
148	115	Side Show panel front wagon	18'
	—	Frozen Delight truck	—
	—	Midway Diner truck	—
137	25	Bibleback wagon	14'
	21	Bibleback wagon	14'
	34	Grandstand stringer and jack wagon	32'6"
138	41	Prop wagon	17'
	167	Air Conditioning wagon	16'
	161	Air Conditioning wagon	16'
	160	Air Conditioning wagon	16'
139	116	Side Show panel front wagon	18'
	163	Air Conditioning wagon	16'
	164	Air Conditioning wagon	16'
	166	Air Conditioning wagon	16'
136	64	Wardrobe department wagon	16'
	141	Wagon for automobile	19'
	32	Blue seat stringer and jack wagon	30'
135	143	Grandstand chair wagon	21'
	31	Grandstand stringer and jack wagon	32'6"

134	126	Big Top light plant wagon	16'
	162	Air Conditioning wagon	16'
	165	Air Conditioning wagon	16'
	30	Carpenter shop and ring curb wagon	17'
Big Top Cut.			
127	39	Big Top stake and chain wagon	16'
	128	Mack tractor	—
	133	Mack tractor	—
	138	Mack tractor	—
128	58	Prop wagon	26'
	49	Horse top canvas, pad top canvas and pole wagon	20'6"
	50	Backyard stake and chain wagon	16'
129	38	Big Top stake and chain wagon	16'
	251	Mack big top canvas truck	—
	252	Mack big top canvas truck	—
130	20	Big Top side pole and rigging wagon	19'
	129	Mack tractor	—
	130	Mack tractor	—
	134	Mack tractor	—
131	11	Horse top pole and rigging wagon	20'
	—	Small Caterpillar tractor	—
	137	Mack tractor	—
	112	Big Top light plant wagon	16'
132	57	Prop wagon	22'
	44	Big Top blue quarter pole wagon	35'
143	110	Old Barnes prop wagon, backyard light plant	15'9"
	250	Mack canvas loader truck	—
	—	Case tractor	—
	200	Old Barnes wagon for automobile	18'
141	114	Light department wagon	16'
	135	Mack tractor	—
	—	Small Caterpillar tractor	—
	113	Light department wagon	16'
149	43	Big Top center pole wagon	40'
	—	Small Caterpillar tractor	—
133	—	Small Caterpillar tractor	—
	132	Mack tractor	—
	—	Case tractor	—
	—	Case tractor	—
	220	Train light plant wagon	12'
Coaches: 79 Alabama 78 Maryland 77 Nebraska 76 Wisconsin			
75 Florida 74 Illinois			

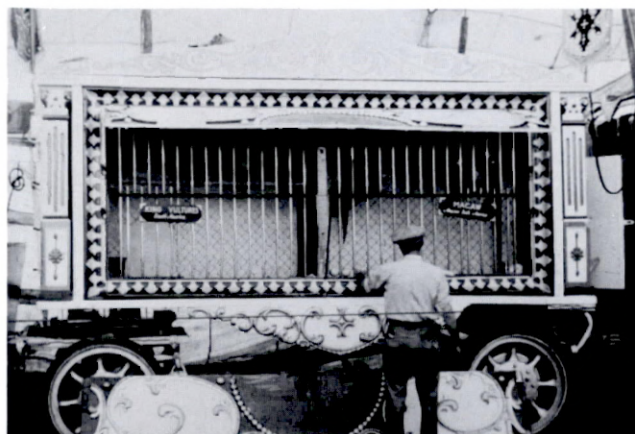
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#### Third Section. Stock cars #19, 32 Supplies and extras. Flat Cars.

125	42	Props (old #63)	16'
	122	Yellow Ticket wagon	16'
	66	Wardrobe department wagon	18'
	170	Old Barnes wagon, props	16'
124	172	Old Barnes wagon, props	—
	168	Old Barnes wagon, props	15'
	47	Ring stock trapping wagon	16'
	169	Old Barnes wagon, props	16'



123	53	Prop wagon	22'
146		Wagon for Spec floats (new in 1940)	25'
140		Wagon for automobile	19'
122	40	Props	18'
124		Office wagon	18'
—		Two Chariots	—
93		Seal cage	16'
121	201	Concession department wagon	18'
147		Old Barnes dog wagon	12'
173		Old Barnes wagon, props	17'
148		Wagon for automobile (old #200)	18'
120	24	Bibleback wagon	14'
61		Prop wagon	17'
35		Extra red seat wagon	15'
152		Wagon for Spec floats	20'
119	65	Wardrobe department trunk wagon	18'6"
63		Wardrobe department wagon (old #12)	18'
23		Bibleback wagon	14'
117		Ring stock trapping wagon	16'
118	18	Grandstand chair wagon	19'
100		Amplifier wagon	12'
78		Cage	16'
62		Trunk wagon	18'8"
117	51	Trunk wagon (old #10)	20'6"
54		Prop wagon	21'
142		Grandstand chair wagon	21'
144	19	Grandstand chair wagon	19'
26		Bibleback wagon	14'
27		Bibleback wagon	14'
29		Prop wagon	20'
145	60	Trunk wagon	19'
56		Prop wagon	16'
22		Bibleback wagon	14'
118		Band top and wardrobe wagon	16'
116	59	Trunk wagon	18'8"
48		Concession department, novelty wagon	16'
33		Blue seat stringer and jack wagon	30'



11. This cage containing birds is either No. 76 or 91.—Pfening Collection.

126	101	Wardrobe department trunk wagon	18'
111		Midway and menagerie light plant wagon	16'
171		Old Barnes wagon, props	17'
46		Concession department wagon	16'
Coaches; 95 New Orleans 96 Portland 94 Atlanta			

\* \* \*  
Fourth Section. Stock cars # 26 Camels, #25, 24, 23, 22, 21 Ring stock, #20 Ring stock and ponies.  
Coaches; 81 Louisville 85 New York 99 Sarasota 100 Jomar  
89 Seattle 82 Des Moines 83 St. Louis 86 Boston  
90 Washington 91 San Antonio

	Stocks	Flats	Coaches	Totals
Advance	—	—	2	2
1st Section	3	18	4	25
2nd Section	1	18	6	25
3rd Section	2	13	3	18
4th Section	7	—	10	17
Totals	13	49	25	87
179 Pieces on 49 flat cars. An average of 3-3/5 pieces per flat car. 1940.				

## Chalmer Condon's Letterheads

### CAMPBELL'S

NEW YORK & PHILADELPHIA



## ZOOLOGICAL AND EQUESTRIAN INSTITUTE.

Hyatt Frost

Manager.

*Schenius N. L. Oct 16*

1869.



# CIRCUS WAGON HISTORY FILE

by Joseph T. Bradbury



The Circus World Museum of Baraboo recently added to its fast growing collection of old circus wagons a ticket wagon that served on Hagenbeck-Wallace in the 1930's. It was donated by Louis Goebel and the first photo shows it upon arrival in Baraboo in April, 1963, from Thousand Oaks, Calif., where it had been in storage for many years.

This wagon is easily identified by the rounded and grooved posts that surround a panel for paintings on the sides of the wagon; a skyboard which at various times had either carvings, painted designs, or lettering; and a bottom drop frame on which was tacked carvings. The wagon first appeared in its present form in 1934 on the Hagenbeck-Wallace Circus. Most probably on old drop frame wagon at the Peru quarters were remodeled into this one. Some speculate it could have been a rebuild of the 1933 H-W grandstand ticket wagon, but if so, although the profiles of both wagons were very much the same, the rebuild was extensive enough to prevent a positive statement from the examination of photographs alone. Several similar wagons were available at Peru that could have figured in the rebuild. Although at times some new wagon construction did take place at Peru as late as

Sideshow Bandwagon on Hagenbeck-Wallace lot, season of 1934. Full side painting is "Mouseville" and on opposite side is "Mickey's Circus."—Pfenig Collection.

1934 most of the work consisted of rebuilding, interchange of wheels, gears, parts, etc. After John Robinson went off the road following the 1930 season and Sells-Floto after 1932 a great number of excess wagons were on hand. The best of these were utilized by remodeling, and rebuilding, Hagenbeck-Wallace, the last of the Peru shows on the road, had the choice of the best of them in the large wagon pool.

In 1934 the wagon was No. 41 and was used as the sideshow bandwagon in the big street parade featured that year. Both sides of the wagon had full length cartoon type paintings of Mickey Mouse and his friends. On one side was "Mickey's Circus," the other side had "Mouseville." In his book "Clown," Emmett Kelly claims to have done this art work at the Peru quarters in the winter of 1933-34.

For 1935 the street parade was

Old Hagenbeck-Wallace ticket wagon shown here on arrival at the Circus World Museum in Baraboo, April 1963.—Photo courtesy of Circus World Museum.

dropped as a daily feature although some parades were given during the season. The wagon was slightly remodeled and a door was cut into one side and it was used as the grandstand ticket wagon that season. The carvings were removed from the skyboard and it was lettered "Reserved Seat Tickets." To prevent the Forepaugh-Sells title from falling into public domain as it had not been used since 1911 that name was tacked onto the Hagenbeck-Wallace title and the door side of the wagon was decorated with the full title of Hagenbeck-Wallace and Forepaugh-Sells Combined done in beautiful script. A clown with hoop painting completed the art work on that side. The other side had a large painting of the busts of Carl Hagenbeck, Ben Wallace, Adam Forepaugh, and two of the Sells brothers.

In 1936 Hagenbeck-Wallace did not go out but remained in Peru quarters the entire year.

In 1937 the Hagenbeck-Wallace title and equipment for a 35-car show were leased from the Ringling interests by J. Frank Hatch and Edward Arlington who opened the season with a great run in Chicago. Shortly after going on the regular road trip they sold their interest to Howard Y. Bary who operated it for the rest of the season. A street parade was a daily feature for a short time early in the season. This wagon continued to serve as No. 41, the reserved seat wagon in 1937. The long side of the wagon was lettered with the title of Hagenbeck-Wallace Trained Wild Animal Circus and a painting of two sea lions each balancing a large ball was at each end of the title block. On the door side the clown and hoop remained but the script lettering of the long 1935 title was replaced by

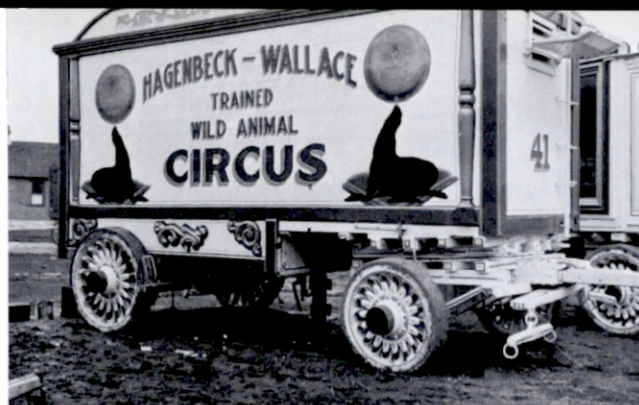


The BANDWAGON





Reserved Seat Ticket Wagon on Hagenbeck-Wallace and Forepaugh-Sells Combined Circus in 1935 showing portraits of the famous showmen of the past who are named in the lengthy title.—Pfening Collection.



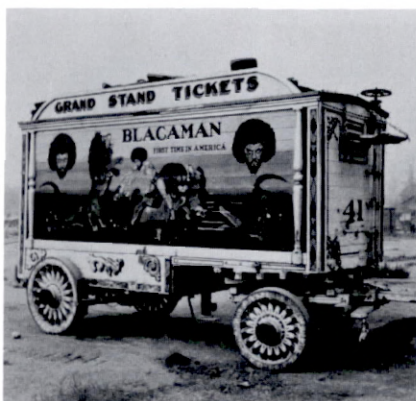
In 1937 the Reserved Ticket Wagon had scroll designs painted on the skyboard, carvings on the drop frame, and paintings of sea lions balancing balls framing the show's title on the side.—Photo by Burt Wilson.

the shortened 1937 title. The skyboard was attractively decorated with painted designs but had no lettering.

Bary put the show out again in 1938 although it was cut down to 28 cars and a different color scheme used for the train and wagons. Several new all steel wagons equipped with dual pneumatic tires arrived from the Springfield Wagon Works. The ticket wagon remained as No. 41 and the skyboard again was lettered. A most attractive full length side painting of Blacaman, the Hindu Animal Hypnotist and feature of the 1938 program adorned one side of the wagon and on the door side smaller Blacaman paintings were also used.

Despite almost fantastic odds against the show it made a full season in 1938 but went broke in Riverside, Calif., in mid-September when creditors began seizing the canvas and other properties. The Ringling interests, to whom most of the property still belonged, shipped it from Riverside to Baldwin Park and after Bary's efforts failed to organize a 15-car show to continue the 1938 tour they stored the property while the creditor's litigation continued.

In the spring of 1939 parties made an attempt to launch a 15-car railroad show under the title of the Great American Circus using property leased



In 1938 the No. 41 Grand Stand Ticket Wagon had a beautiful full side painting of Blacaman, the Hindu Animal Hypnotist, the feature act of the show.—Photo by Charles Puck.

from the defunct H-W show but after union trouble and other difficulties the show folded following a few stands. After that the Hagenbeck-Wallace property was sold off and that grand old show became only a memory.

The ticket wagon, along with the rest of the steel tired baggage wagons and cages, and some of the new pneumatic tired wagons were sold to Louis Goebel who moved them to his place in Thousand Oaks. It was his

intention to use them mainly for movie rentals.

In 1945 the ticket wagon was one of several of the H-W wagons that Goebel leased to the new 15-car Arthur Bros. Circus. Both sides of the wagon were painted with the title and a huge leaping tiger. A good photo of this ticket wagon on the Arthur Bros. Circus was printed in the Nov.-Dec., 1962, issue of Bandwagon.

Following the close of Arthur Bros. at end of the 1945 season the ticket wagon went back to Goebel and was stored at his World Jungle Compound in Thousand Oaks where it remained until it left for Baraboo this past April. From 1946 to 1963 it appeared with a variety of titles and paintings on it when used in many movies and television shows.

It is the intention of the Circus World Museum to immediately restore the wagon to its former glory so that it can also roll in the big Milwaukee street parade on July 4. The Museum is extremely pleased to have acquired this wagon and circus historians everywhere are most grateful to Mr. Goebel for his kindness in donating it where it can be restored and kept as a living reminder for all times of the old Hagenbeck-Wallace Circus.

## A CALL TO CIRCUS MUSIC LOVERS



If you are interested in getting a re-issue of: "THE GREATEST SHOW ON EARTH" RCA Record Album please drop me a card. I am in contact with RCA officials and reissue will depend upon demand. Please advise number of albums you want.

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## Sells-Floto Circus 1932

By DON MARCKS



July 30, 1932, the Sells Floto Circus train arrived early in the city of Springfield, Mass., with its 8 sleepers, 7 horse cars, 14 flat cars and 55 wagons.

Color scheme this year was all railroad equipment yellow; orange and red; wagons red and yellow; the ticket wagon white and the cookhouse wagons all green.

Tents on the show: Big top, Menagerie, side show, dressing, horse tents, cookhouse, kitchen, barber shop, 5 small tents, and three candy stands.

Menagerie contains: 13 cages, polar bears, brown bears, seals, monkeys, lions, tigers, 11 elephants, 11 camels, and 13 ponies. In the dressing tent they had 50 ring horses.

Side show features: Minstrels, untamable lion, snakes, half girl, fat girl, giant, Punch & Judy, the sword swallower, Oriental dancers, tattooed man, escape artist, fire eater and mentalist.

Wagons were: Grand stand chairs, grand stand planks, ticket wagon, 13 cages, 3 electric light plants, big poles, two stringer wagons, a jack wagon, seat planks, reserved seats, ring curbs, cannon, steam table, three cookhouse dept., stake driver, horse tents, stake and chain, privileges, 2 tractors, menagerie, dogs, Buffalo front, two canvas wagons, picture front, two water tank wagons, and an auto.

The cookhouse and horse tents were down and loaded as soon as supper had been served.

As soon as the big show started that night the side show and menagerie were taken down.

Everything was packed and on its way to the cars by midnight and it was shortly afterwards when the train left for Providence.

Ed. Note: Later in the season the show began a tour of the south. The John Robinson title was added to a few wagons and to the newspaper ads.

All photos on this page from Bill Woodcock collection.



(Season-1932.)  
**Henderson Wed'sday Sept. 14**  
 Watch for Big Free Street Parade at 11 A. M.

THE ORIGINAL  
**JOHN ROBINSON'S**  
 10 BIG SHOWS  
 COMBINED WITH THE GREAT  
**SELLS-FLOTO Circus**

**MONSTER SEA ELEPHANT**  
 A TREMENDOUS LIVING, BREATHING GIANT OF THE SEA  
 WEIGHS 15 TONS

**GREATEST EDUCATIONAL FEATURE OF ALL TIMES**  
 CAPTURED AND EXHIBITED ALIVE

Grand Stand Chairs and General Admission Tickets on sale Circus day at Quinn's Drug Store, 231 Second St., at same price as charged on Circus grounds.

**SELLS-FLOTO CIRCUS**

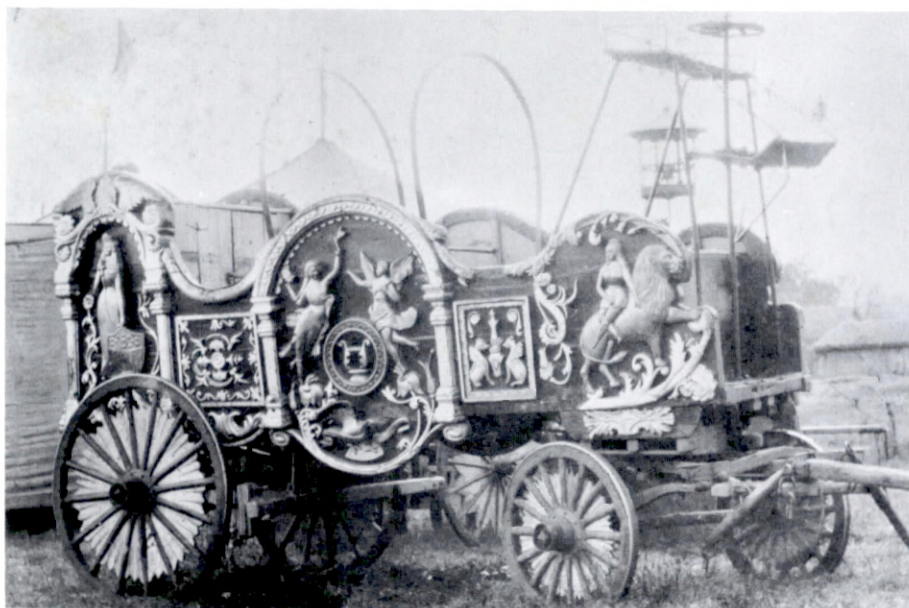
SEASON of 1932

**FREE MAGAZINE AND DAILY REVIEW**

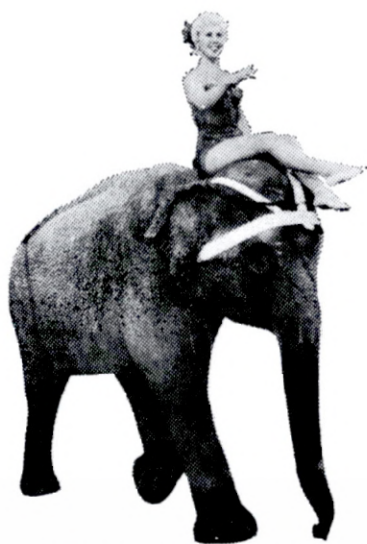
Illustration of a woman riding an elephant, with a clown in the foreground.



## Bill Woodcock's Circus Album



This bandwagon was used on the Mighty Haag Shows in 1903.



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Complete Reel for \$20  
(SET OF 60 COLOR SLIDES \$12)

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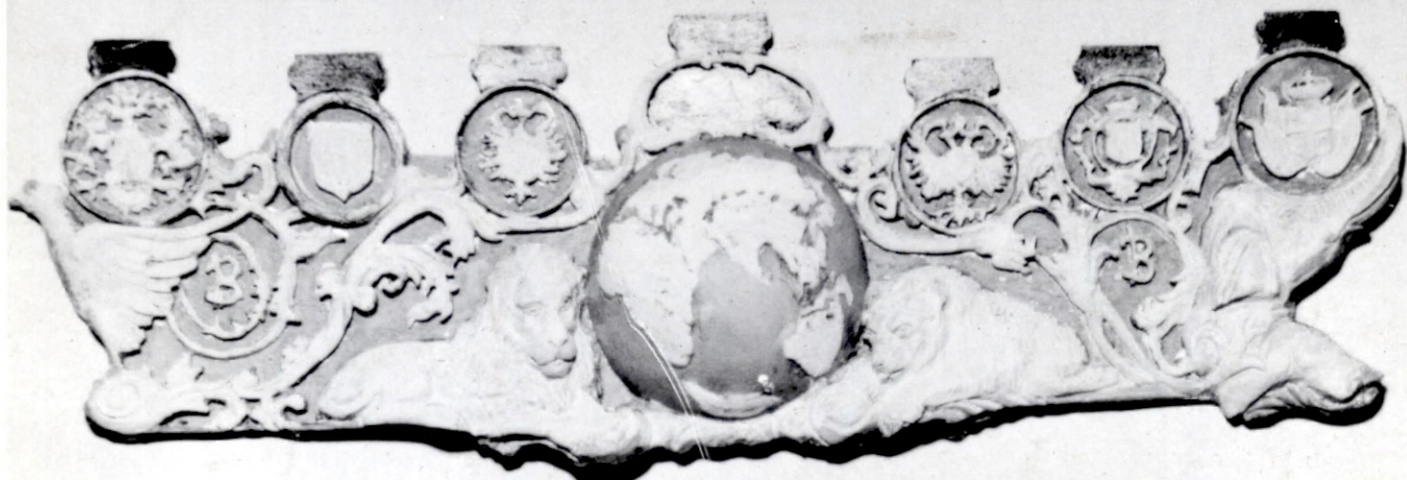


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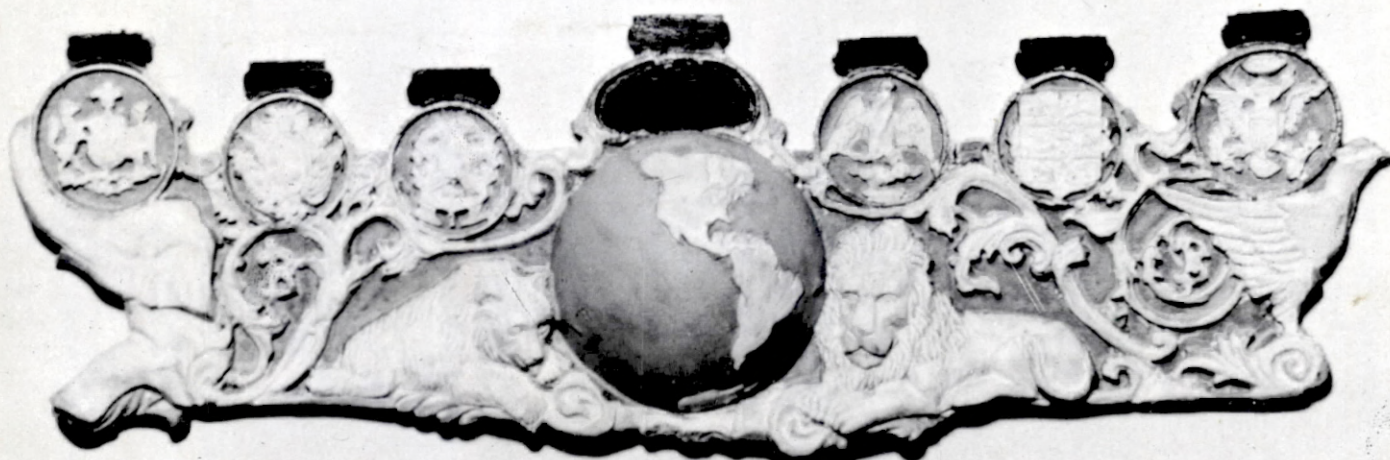


(FRONT)



(REAR)

Unassembled - 4 pieces (front, end and sides). \$10.00



(WESTERN SIDE OF HEMISPHERE)